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**"MUSIC," BY I. KIRCHMAYER. A CARVED WOOD FIG-
URE IN THE GEORGE G. BOOTH COLLECTION,
PRESENTED TO THE MUSEUM.**



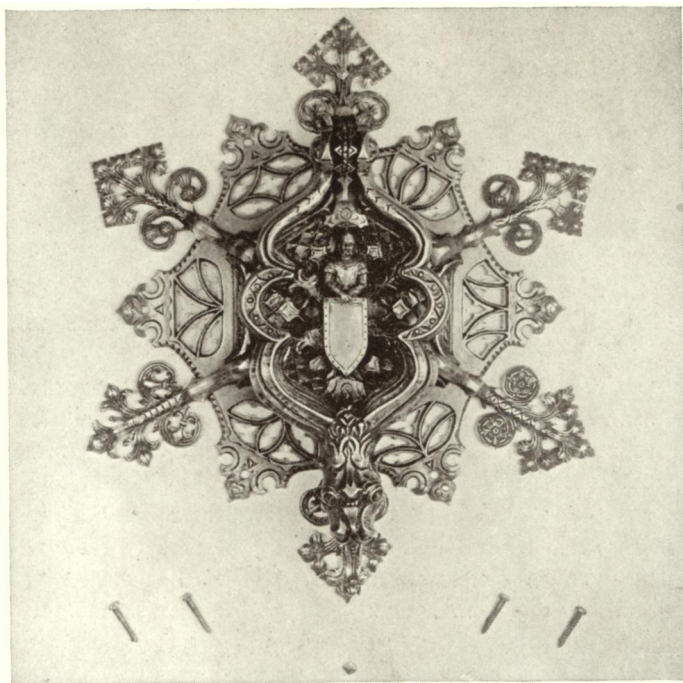
"THE CRUCIFIXION," BY I. KIRCHMAYER. A
WOOD CARVING. THE GEORGE G.
BOOTH COLLECTION, PRE-
SENTED TO THE
MUSEUM.

THE GEORGE G. BOOTH COLLECTION

When Mr. George G. Booth delivered an address on "The Place of Industrial Arts in Art Museums" at the Eighth Annual Convention of the American Federation of Arts, at Washington, in May, 1917, he spoke in so convincing a manner that his subject became a chief topic of discussion at the convention. Few of his auditors realized, however, that the deep feeling and firm conviction of his utterance was inspired by a benevolent impulse and actuated by his large

philanthropic experience in assembling and installing in the Museum of his home City of Detroit, a carefully chosen variety of present day objects of handicraft, as an encouragement to the craftsmen of our time.

Since 1915, the Detroit public has been privileged to enjoy an ever increasing number of good examples of the work of modern American craftsmen in the George G. Booth Loan Collection, and at the Annual Meeting of the Detroit



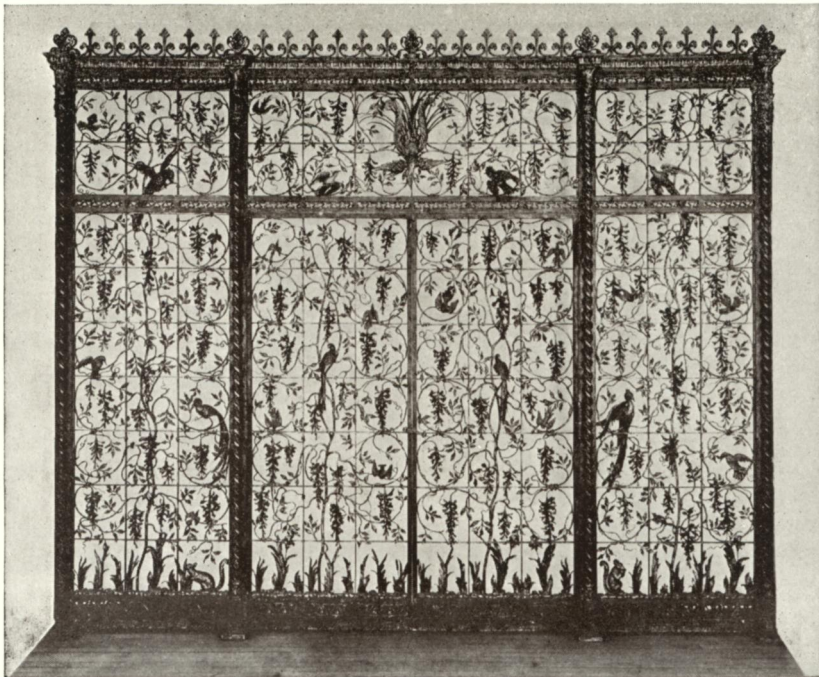
DOOR KNOCKER, BY FRANK L. KORALEWSKY. GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

Museum of Art, held in June, 1919, this collection, which had grown to ninety-six objects of a considerable aggregate value, was presented to the Museum with Mr. Booth's expressed intention to make further additions to it from time to time which may increase its value and use to the City. The gift includes the following:

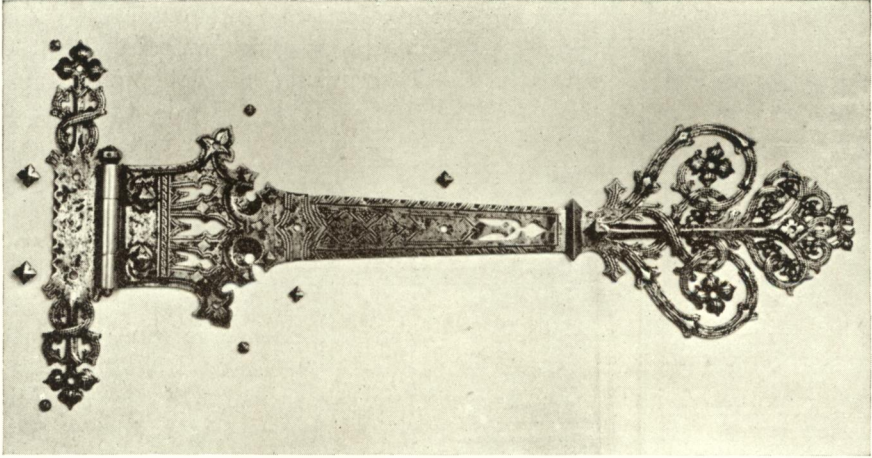
AMERICAN WROUGHT IRON

WROUGHT IRON SCREEN, (12 feet long, 10 feet, 7 inches high), executed from designs made by Thomas Hastings, well known New York

architect, and a member of the firm of Carriere and Hastings. This screen was developed under the influence of ancient Italian and Spanish iron work without slavishly following any particular period. It is really modern as to style, although based on the traditions of the early XVI century. The screen was made by German and Hungarian iron workers under the personal supervision of the late Edward F. Caldwell of New York, this being practically the last important piece of work of this well known expert in the art of metal



WROUGHT IRON SCREEN, DESIGNED BY THOMAS HASTINGS AND EXECUTED BY CALDWELL & CO. GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.



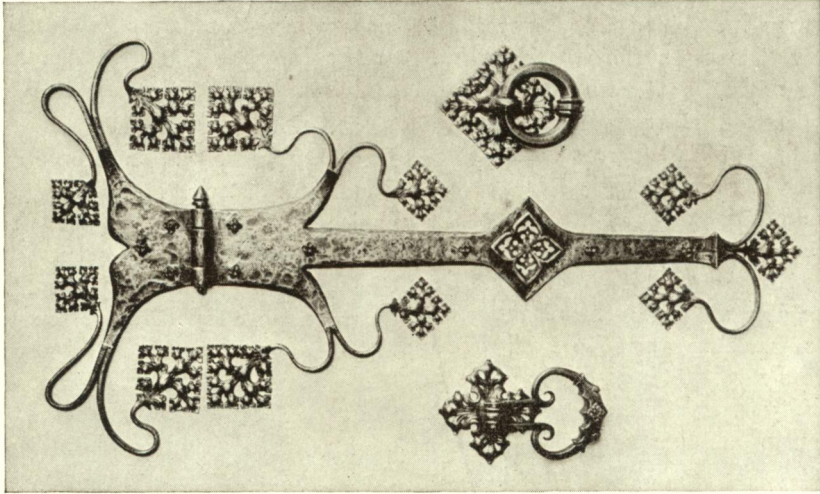
WROUGHT IRON HINGE BY FRANK L. KORALEWSKY. GEORGE G. BOOTH COLLECTION
PRESENTED TO THE MUSEUM.

working. It took nearly a year and the constant work of a half dozen artisans to complete the screen, the framework of which is covered with an intricate network of wisteria in which tropical birds disport themselves. Very much of the larger part of the structure is hand wrought. The wisteria vines are entirely wrought of iron and on account of their delicacy required the services of the most skillful artisans. Every blossom had to be forged separately while red hot on an anvil and then joined together to make the complete flower. The birds and particularly the plumage were also beaten by hand of thin metal, some of copper and others of brass, and afterwards finished with enameled colors which were burnt in and then treated in subdued polychrome tones. Each

bird was first modeled actual size before forging it. The screen is perhaps the finest piece of artistic handicraft of its kind ever produced in this country, both in design and execution.

HAND WROUGHT DOOR HINGES, LOCKS, KNOCKER AND OTHER HARDWARE BY FRANK L. KORALEWSKY, of Boston, whose work shows much of the intuitive spirit which characterized the achievements of medieval German craftsmen. One of the most interesting phases of his decoration is the fantastic translation of folk-lore, of which the Red Riding Hood lock is a fine example.

HAND WROUGHT DOOR HINGES, NAILS, LOCKS, LATCHES AND OTHER HARDWARE BY SAMUEL YELLIN of Philadelphia. Mr. Yellin adapts the conventional designs of the iron workers of the Italian and Spanish



WROUGHT IRON HARDWARE, BY SAMUEL YELLIN. GEORGE G. BOOTH COLLECTION,
PRESENTED TO THE MUSEUM.

Renaissance to present day requirements, always observing the fitness of the design to the material.

CERAMICS

FOUR CHOICE PIECES OF POTTERY MADE BY PROFESSOR CHARLES F. BINNS, of Alfred, N. Y., whose stoneware is regarded as superior to anything produced in America, and is comparable to the best periods of the artistic potters of Europe. It is particularly distinguished by the interesting surface textures and the refined quality of its low tone glazes in which gray greens and rich blue blacks predominate.

Stoneware clays are more elemental than those used for porcelain. The raw material is not purified and only the ordinary

manipulations are employed in mixing. The stoneware possesses the masculine characteristics, strength and virility; while porcelain displays those of the feminine,—delicacy and grace. Stoneware and porcelain are produced by the same essential processes; the ware is once-fired, that is, both body and glaze are matured at one time and the same burning, at a temperature from 1350 to 1400 degrees Centigrade. Professor Binns, Director of the New York School of Clayworking and Ceramics, at Alfred, New York, began the study of this type of ware about 1903, as a matter of personal interest. Every piece is made and finished throughout by Professor Binns himself, and none is duplicated.

TWENTY-SIX PORCELAIN VASES

MADE BY MRS. ADELAIDE ALSOP ROBINEAU. The hard porcelain body thrown on the potter's wheel is of native materials, glazed with mat, semi-mat or crystalline glazes, and fired at 2400 degrees Fahrenheit. Color glazes are applied in successive heavy coats at a high point of firing and being extremely sensitive to the condition of the kiln atmosphere, the results are often disappointing and the really fine pieces rare. This group includes a variety of crystalline vases of great beauty and carved and modeled vases, with designs incised or modeled in the paste. In these two phases of her work Mrs. Robineau is pre-eminent. Professor Charles F. Binns says of the Robineau pottery "It is a precious and fit companion of choice silver, rich draperies and dainty books."

SEVEN PIECES OF POTTERY MADE AT THE DURANT KILNS, established in 1911 at Bedford Village, N. Y., by Jeanne Durant Rice and Leon Volkmar. It attempts to recreate the beauty of rare examples of the potter's art that have come down from the best periods. The Persian blue, aubergine and Chinese yellow glazes in which the Durant Kilns have been especially successful are represented.

WOOD CARVINGS

FIVE WOOD CARVINGS BY I. KIRCHMAYER, a native of Oberammergau, now living and working in Boston. Mr. Kirchmayer gives to

the conventions of Gothic architectural sculpture, a modern vitality in the life like interpretation and individuality of the figures.

Mr. Booth commissioned Mr. Kirchmayer to do a significant carving for his collection, leaving the choice of theme and material to the latter. The result, called "A Christmas Festival in Heaven," is regarded both by Mr. Kirchmayer and many of his admiring friends as his masterpiece. The design shows the Virgin standing upon a supporting circle of cherubim, holding forth the Infant Savior, whose arms are extended in welcome. At the right and left are adoring angels. Below on either side is a row of apostles, with Calvary suggested in the background, while between are Gregory, Augustin, Jerome and Ambrose. The design is incised into an oak timber four inches thick, two feet wide, and five and a half feet high. The plank is pierced and entirely cut away in parts, leaving the central figures standing forth in the round, the angels, apostles and saints being in high relief.

"Music," a carved figure of an angel playing a viol, particularly expresses the individuality which the sculptor gets in his figures.

The "Carved Wood Model for a Bronze Gate," showing a figure of a kneeling angel with three small angel figures on either side and framed in by an exquisitely carved vine motive, differs from Mr. Kirchmayer's other works in the collec-



"THE WONDER OF MOTHERHOOD," BY GUTZON BORGLUM. GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

tion, and readily shows its adaptability to translation into metal.

A mahogany panel, "The Crucifixion," represents Christ on the cross supported by God the Father. The Virgin kneels at the foot of the cross, while standing on either side of her are Mary Magdalene and John.

HAND WROUGHT SILVER

CHASED SILVER ALMS BASIN AND CHALICE, MADE BY GEORGE E. GERMER, of Mason, N. H. Mr. Germer is the son of a goldsmith and jeweler, and received his education in Berlin under Mr. Otto Gericke. He has worked in this country since 1893. He aims particularly to produce ecclesiastical work comparable to the craftsmen of the middle ages. Besides executing work of his own designs, he has been entrusted with many commissions for ecclesiastical work by Cram and Ferguson of Boston.

A BOX AND CIBORIUM OF SILVER AND ENAMEL BY ELIZABETH COPELAND.

A PIERCED SILVER PLATE BY MARY C. KNIGHT.

TEA CADDY OF SILVER AND ENAMEL BY DOUGLAS DONALDSON.

NECKLACE WITH PENDANT OF CARVED IVORY, showing a figure of Puck, holding a gold wand tipped with a pearl. Designed by Hugo Robus and executed in the Hoarce Potter Studios in Cleveland.

BRONZES

FOUR SMALL BRONZES BY GUTZON BORGLUM entitled, "The Wooing of the Centaur," "Nero," "Ruskin," and "The Wonder of Motherhood."

FOUR BRONZE SCULPTURES BY PAUL MANSHIP entitled, "Dancer and Gazelles," "Little Brother," "The Lute Player," and "Playfulness."

THREE SMALL BRONZES BY ANNA V. HYATT entitled, "Fighting Goats," "Colt," and "Napoli."

TWO BRONZES BY FREDERICK G. ROTH entitled, "Polar Bears" and "Walking Polar Bears."

"RAGTIME," BY A. ST. LEGER EBERLE.

"THE GENIUS OF IMMORTALITY," BY ISIDORE KONTL.

"THE END OF THE TRAIL," BY JAMES EARKE FRAZER.

"THE SPARTAN MOTHER," BY SHERRY E. FRY.

"THE CUP BEARER," BY F. TOLLES CHAMBERLAIN.

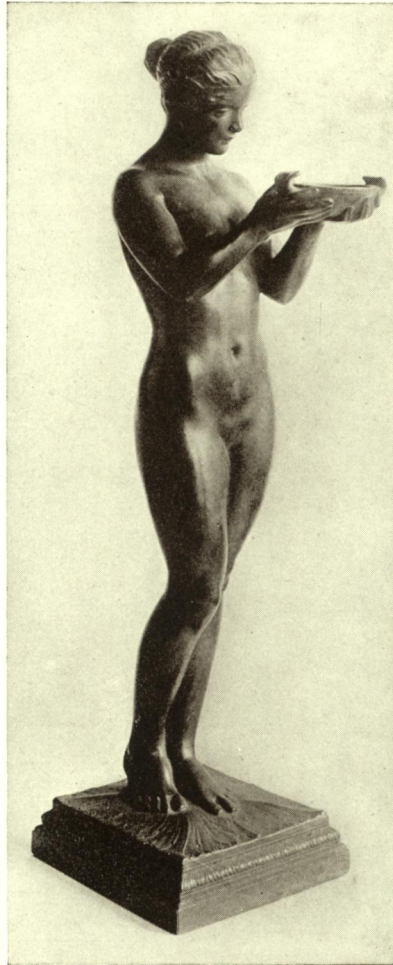
"BACCHUS AND FAUN," BY CHESTER BEACH.

"RUSSIAN DANCERS," AND "PAVLOVA," BY MALVINA HOFFMAN.

"ITALIAN PEASANT HEAD," BY GERTRUDE WHITNEY.

"ASPIRATION" AND "MATERNAL LOVE," BY ALBIN POLASEK.

"FRA ANGELICO," BY JEAN BOUCHER, a contemporary French sculptor.



**"THE CUP BEARER," BY F. TOLLES CHAMBERLAIN.
GEORGE G. BOOTH COLLECTION, PRESENTED
TO THE MUSEUM.**